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# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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THE RUSHBROOKE BED  
ENGLISH, PERIOD OF CHARLES II

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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## THE MUSEUM LIBRARY SUNDAY HOURS

During the months of July and August the Museum Library will be closed on Sunday afternoons. The success of the Sunday opening during the winter months is evidenced by the fact that the average of books and photographs used each Sunday during the thirty-six Sundays from September 16, 1923, to May 18, 1924, has been one hundred books and two hundred and fifty photographs.

## THE MUSEUM AND THE NATIONAL DEMOCRATIC CONVENTION

During the week of the National Democratic Convention the Museum will play the rôle of host to delegates to the Convention and their families. Free admission

on the two pay-days will be accorded to all wearing the official convention badge.

One hour each morning and afternoon the Museum Instructors will conduct these visitors to see certain parts of the Museum according to the following prearranged program:

### Tuesday, June 24

- 10 A. M. Paintings, General
- 4 P. M. Egyptian Art

### Wednesday, June 25

- 10 A. M. Greek and Roman Art
- 4 P. M. The Armor Collection

### Thursday, June 26

- 10 A. M. Paintings to the Seventeenth Century
- 4 P. M. The Altman Collection

### Friday, June 27

- 10 A. M. Oriental Art
- 4 P. M. French Art in the Morgan Collection

### Saturday, June 28

- 10 A. M. Paintings, General
- 10 A. M. Paintings, Modern
- 4 P. M. American Furniture

### Monday, June 30

- 10 A. M. Paintings, Modern
- 4 P. M. American Furniture

The groups will gather at the Information Desk of the Museum at the time specified.

The Museum Cafeteria, in addition to its usual luncheon and tea service, will be equipped to serve tea to special groups upon notification in advance. It will be open from 12 M. until 4.55 P. M. daily.

Convention guests will meet in the Marquand Gallery on June 24 at 3 p.m. Museum Instructors will explain the collections to those desiring it. Afterward, the Convention committee has arranged for tea in the cafeteria.

## THE PIERPONT MORGAN LI- BRARY AND ITS LOAN TO THE MUSEUM

Among the terms of the deed of trust by which Mr. J. Pierpont Morgan conveyed his library to its new Board of Trustees, the following generous provision is made: "The Trustees may loan the collection hereby transferred or hereafter acquired

in whole or in part for the purposes of exhibition or otherwise." How great the generosity of this provision is can be understood only by those who know the monetary value of the collection and the risk that comes in handling and moving to such rare, in many cases unique, and precious objects. How great the privilege and how wise the terms can be understood only when it is realized that such an opportunity to see examples of the world's most famous

to even greater advantage than in the Library where they belong, but where, because of limitations of space and the restrictions necessitated by their nature and value, they can be seen only by a comparatively few people, "scholars and persons engaged in the work of research" and "those interested in literature, art, and kindred subjects." Indeed it is only by a display such as they receive at the Museum, in a large room, with ample space and good



THE EXHIBITION OF THE ARTS OF THE BOOK  
IN THE GALLERY OF SPECIAL EXHIBITIONS OF THE MUSEUM

treasures in manuscripts and printed books has heretofore in this country been confined to a favored few, collectors and their friends. Mr. Morgan's thoughtfulness now makes it possible for all to see them.

The enjoyment that comes from the sight of such things, and the helpfulness of their study by those who are interested in printing, engraving, and the other arts that enter into them, are incalculably great. These ends are secured by Mr. Morgan's agreement for their display in places where they can be shown to the general public

light, where they can all be opened to characteristic pages, where they can be seen with ease without constant opening and shutting of covers and turning of leaves, where development can be traced and comparisons can be made, that the full force of this collection can be gained. Such exhibitions are worth many books of explanation, criticism, and history; they allow each for himself to understand the meaning of the Pierpont Morgan Library and the value of the study of its incomparable treasures.



THE RUSHBROOKE BED: DETAIL OF EMBROIDERED DESIGN ON THE  
CEILING OF THE TESTER

## THE RUSHBROOKE BED

The restoration of Charles II in 1660 inaugurated an era of unprecedented luxury in England. Together with the king there returned home a goodly number of exiled Royalists who during the period of the Commonwealth had found the Continent a more pleasant abiding-place than England under Oliver Cromwell. Some of these Royalists contrived, in not unquestionable fashions, to maintain during their expatriation a comparative affluence, which enabled them to collect in France, Italy, and the Low Countries furniture with which to replenish their denuded houses in the event of a revival of the monarchy. Others, whose less happy circumstances prevented them from collecting *objets d'art*, were, nevertheless, so influenced by what they had seen in the Paris of Louis XIV's time and elsewhere that a luxurious foreign taste was formed, which was shortly to govern the character of English furniture. The evidences of strong Dutch, French, and Italian influence in post-Restoration furniture are therefore easily explicable.

Among the more prominent of these Royalists who in 1660 flocked back to England was one Baron Jermyn of St. Edmundsbury. Courtier and diplomat, Henry Jermyn had at an early date attached his fortunes to those of Henrietta Maria, whom he had followed into exile, serving her in the dual capacity of adviser and secretary. He was apparently one of those Royalists mentioned above whose fortunes were increased rather than, as one would suppose, diminished by the political revolution. Having obtained the management of the queen-mother's finances, he

contrived to get large grants from the king's allowance and was able to live a life of plenty abroad while the king and his councilors were impoverished to the point of suffering. With the Restoration, Baron Jermyn was, through the influence of Henrietta Maria, created Earl of St. Albans and as such he died in 1684. Evelyn thus describes him in 1683 at the age of eighty: "He is a prudent old courtier and much enriched since his majesty's return."

With Henry Jermyn's death the earldom of St. Albans came to an end; but the barony of Jermyn by special remainder descended to Henry's nephew, Thomas Jermyn of Rushbrooke Hall, St. Edmundsbury, Suffolk, who in addition to the title inherited also most of his uncle's wealth. Rushbrooke had for five hundred years been the seat of the Jermyns, one of whom had married into the Rushbrooke family. The Rushbrookes had as early as 1180 held the estate in tenure from Abbot Sampson of the great neighboring abbey of Bury.

It was for Rushbrooke Hall and in all probability for Baron Thomas Jermyn that the splendid bed just acquired by the Museum and now shown in the Room of Recent Accessions was made. The bed dates from about 1685. It was a custom of this period that every house of any pretensions should have a state bed, which was reserved for possible visits of the sovereign or of other very notable personages. The Rushbrooke bed is a state bed and, indeed, is said to have been slept in by Charles II, which, considering the close association of the Jermyns with the court, is not improbable. This story, if accepted, would fix the date of the bed as several years prior to 1685, in which year Charles II died.

It may be regarded as a good example of the elaborate bed of the late seventeenth century. About 1600 the completely upholstered bed began to appear and by the early years of the reign of Charles II had very largely superseded the preceding Elizabethan and Jacobean types of carved bedsteads. The bed came to rely for its magnificence on elegant stuffs which were sometimes made at home but more often imported. In the Rushbrooke bed there is no woodwork visible excepting the feet; the oak posts are upholstered and the cornice of the tester and the head-board are completely covered with fabric, stretched and glued. This latter custom is attributed originally to Daniel Marot, the most influential designer of the day. The Rushbrooke bed antedates Marot's arrival in England in the retinue of William III by at least five years, but the influence of his designs had preceded him, probably by way of the Low Countries.

Whether or not one perceives in the bed an anticipation of Marot, a distinct Flemish influence can not be denied, although it has been strongly anglicized. The tester cornice, for instance, suggests to a certain degree the great French designer, but a closer inspection shows an informality derived from an absence of straight lines and an inclination to much-flattened scrolls which is extremely Flemish. In the arrangement of the acanthus leaves, fern fronds, and shell motifs which enrich this cornice, there is easily recognizable the English spirit striving toward an artistic expression for which it is slightly inadequate. Elegance is here achieved but in a characteristic English fashion. The same flattened scrolling, acanthus leaves, and shell motif adorn the head-board. The woodwork of this bed emanates probably from the immediate vicinity of Rushbrooke Hall, and we shall not be wrong in supposing the upholstery, which dates from the same period as the bed, to have been made and embroidered at the Hall itself.

The valances and curtains are of red velvet edged with a cream-colored fringe. The scrolls of the cornice are covered with the same red velvet and the acanthus leaves and shell motifs embroidered on canvas in

cream-colored silk, the veins indicated in red silk. The head-board is covered with canary yellow satin, quilted and embroidered in cream color with a floral design. The hanging above the head-board, the ceiling of the tester, and the spread are all of canary yellow satin embroidered in a floral pattern which suggests Oriental influence. Everywhere the use of heavy fringe makes these hangings particularly characteristic of the period. The feet are removable and are of a late Caroline type, as is evinced by the strong outward scrolling and the well-developed whorl; they are painted black and gold.

The bedroom at Rushbrooke Hall, which contained this bed, held also a set of six chairs<sup>1</sup> made to match the bed and upholstered in the same red velvet and cream-colored fringe.

P. R.

#### THE TUANG FANG SACRIFICIAL TABLE

Bronzes were and are still in China the most appreciated treasures amongst ancient works of art. Important finds have therefore always been great and often historical events. On the Han tomb reliefs we see recorded how a bronze vessel, which an important personage tried to recover, fell back in the river when an angry dragon snapped the rope just as it got within reach. During the Shang and Chou periods nine bronze incense burners cast by the Emperor Yü were the regalia of the Chinese Empire. In 116 B. C. the Emperor changed the name of his reign to commemorate the lucky finding of a bronze vessel in Shansi, and the name of the city of Yung-ho was changed in 722 A. D. to Tao-ting-hsien (city of the precious sacrificial vessel) for a similar event. Nowadays when beautiful bronzes are found the excitement is of a different nature and is manifested in another way but it remains a great event; during the last years several important finds have been made, the detailed reports of which are only just reaching us. It is said that some of the pieces have been taken

<sup>1</sup> MacQuoid, *Age of Walnut*, p. 25, fig. 25. The bed is also reproduced on p. 21, fig. 22.



to museums in China, others are now in Paris and London, and when the details of these excavations and the places where they were made are known, they may further our knowledge of the dates of early bronzes.

The most important find made in recent years was that of the so-called Tuang Fang table discovered in 1901 at Tou-chi-t'ai, thirty li from Pao-chi-hsien in the province of Shensi. Tuang Fang after accompanying the Empress Dowager on her flight at



BRONZE TRIPOD BEAKER  
IN TUANG FANG SET

the time of the Boxer troubles became Viceroy of Shensi and was therefore able to acquire the bronze sacrificial set when it was found in his province in 1901. Now the Museum has bought it from his heirs. The collection, consisting of a bronze table or stand, twelve vessels, and a wine dipper, is shown in the Room of Recent Accessions. There also are on view six very curious and rare large bronze spoons which came with the sacrificial set, but which do not belong to it, and were not found in the same place, as will be explained further on.

Unfortunately no indications were found which make it possible definitely to date the tomb at Pao-chi-hsien but, judging by the character and design of the pieces

found, we know that they date from the Chou period (1122-256 B. C.), and probably from the later part.

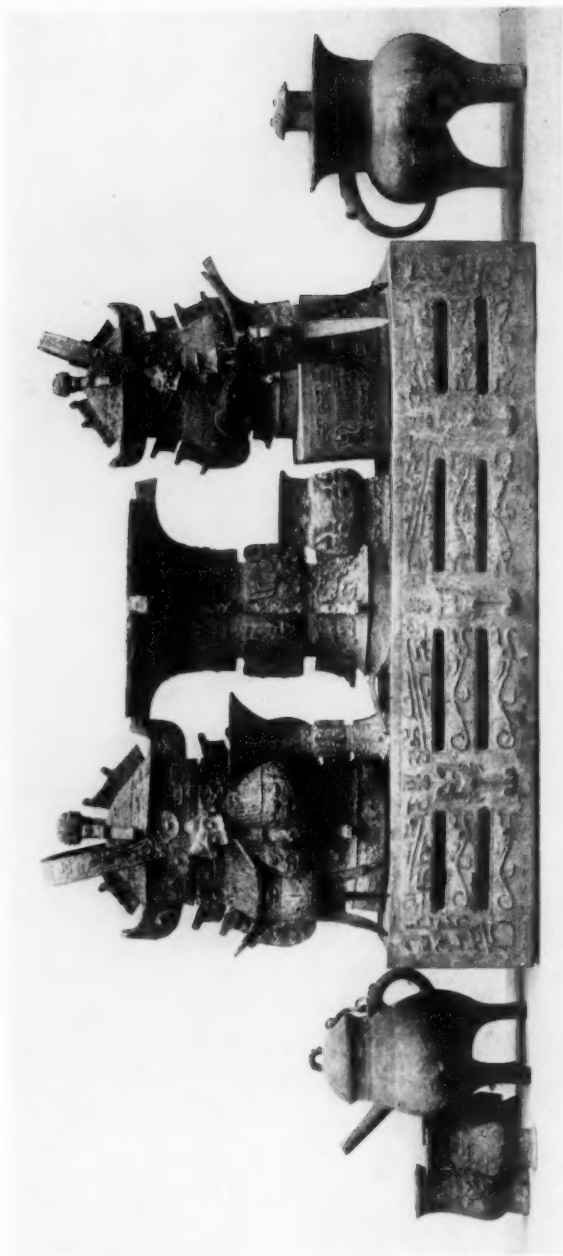
We note that, though food offerings were generally made, this set consists of vessels used for the sacrifice of wine and of these only; there are no bronzes used for meat or rice offerings. On the openwork bronze table, 3 by 1½ feet and 7 inches high, stand two very fine Yu with handles and tight-fitting covers; in these the wine was carried and kept. One is large and decorated with very elaborate Tao t'ieh ornaments, and one, exactly similar, is smaller but stands on a bronze openwork square base which raises it to the same height as its companion. Between these stands the Tsun, a tall vase which contained the wine during the ceremony, and in front a smaller and lower Tsun intended for a similar purpose.

Then there is a tall beaker, Ku, called "the spirit cup," in which the spirits were pledged. This tall beaker, of the shape later so popular for flower vases, was swung round in different directions when the spirits of the departed were toasted; it was exceptionally high and narrow to prevent spilling. It often had a small bell concealed in the hollow of the foot which rang when it was swung round and which was intended to attract the attention of the spirits.

Then there are two small tripod beakers. One, the Chioh, was used to pledge the spirits; first, some of the wine was poured out—the long lip or spout was intended for that—then the tripod was put over the fire and the remaining wine was evaporated. The two small hooded columns which stand out above the cup were caught between two sticks and served to lift the heated cup.

The very similar Chio, also a small tripod cup, is of a much rarer form. It also served to evaporate or to heat the wine over glowing coals, but evidently did not require pouring or moving because it has no spout and no pillars, only a handle which would be of little use when the bronze was hot. Evidently it was used for a slightly different ceremony.

There is a large and very businesslike-looking Chia which served to evaporate the



THE TUANG FANG SACRIFICIAL TABLE, CHINESE, CHOU PERIOD (1122-256 B. C.)

wine over the fire and send the fumes to the spirit world, and a wine jar, *Huo*, with spout and handle and covered with a lid, likewise on three tall feet, which indicates that it was intended to be put over the fire, though the lid shows that in this case the precious fumes were not intended for the departed and not meant to escape.

This covered jar and three rather simple wine cups of the kind used by the living have a much simpler decoration, different from the pieces standing on the bronze table of offerings; their form suggests that they were used by the living, and may indicate that the custom was for the survivors to pledge the spirits of the departed in mulled wine.

A charming small silver-bronze wine ladle was found inside the smaller wine container, *Yu*, and evidently served to fill the sacrificial cups. It is a very rare object, beau-

in the Recent Accessions Room but they do not belong to the *Tuang Fang* sacrificial set of bronzes and were not found with it, though they come from the same collection and also date from the Chou period. In the *Tai chai chi chin Lu*, the illustrated catalogue of the *Tuang Fang* collection of bronzes, they are not reproduced in the illustration giving the group found at *Pao-chi*, they are not mentioned in the list of these pieces, and they are catalogued by themselves in a different volume of the catalogue at the end of No. 3. It may also be remarked that as all the utensils are intended for wine offerings and not for solid food, there could evidently be no use for spoons.

The imposing group of bronzes now shown joins beauty of design to great archaeological interest. Several of the pieces are absolutely unique, and some have great beauty of design and cast-



BRONZE WINE CONTAINER  
IN TUANG FANG SET



SILVER-BRONZE WINE LADLE IN TUANG FANG SET

tifully cast and in perfect condition because it was found inside the empty closed jar.

With the *Tuang Fang* set came six large bronze spoons. They are all of the same size but two have more elaborate handles than the other four. These are also shown

ing, while the marks in very early script may prove valuable for the exact dating. Altogether, it is the most important complete group found up to the present in an authenticated spot.

S. C. B. R.



## A BABYLONIAN AMULET

One of the oldest possessions of the Museum is a little Babylonian relief (figs. 1 and 2)<sup>1</sup> acquired in 1886 and exhibited for many years past in the Gold Room (Gallery C32). In Ward's catalogue of 1898<sup>2</sup> it was called a "funerary tablet"; but in the light of recent investigation this interpretation is no longer tenable. We can now identify it as an exorcising tablet or amulet with the representation of the female demon Labartu, and one of the few which are at present known to exist. It thus becomes of great interest, especially since, although the ends are broken away, it is the best executed and the best preserved of its kind in stone at present known.

No nation of antiquity had such a developed cult of exorcism and such a widespread belief in the presence and activities of hostile demons as the inhabitants of the Tigris and Euphrates valley. In all the vicissitudes of daily life the Babylonians and Assyrians thought they saw omens of the gods. They foretold the future from the livers of sacrificial animals or from the constellations of the stars. Furthermore, the Mes-

opotamian believed himself to be in constant danger from one of the countless demons who might invade his body (or some part of it). Their country was flat and was traversed by two sluggish rivers and a network of canals of often stagnant water. The heat and the unsanitary conditions of living

naturally bred fever. Small children and young mothers were particularly exposed to this menace. For the Babylonian, all this was caused by the terrible lion-headed demon, the child-murdering Labartu. A number of incantation texts directed against this divinity have come down to us from the great library

of the Assyrian king, Ashur-bani-apal, at Nineveh, in which specimens of the national literature were gathered, copied, and classi-

fied. In them all possible means of exorcising her or of keeping her away are enumerated, among them the instructions of how to make an amulet like the one here illustrated. According to the old superstition, control is exercised over a person by the knowledge of his name or the possession of his image. This belief lies at the root of the incan-

tations, a practice in ancient Mesopotamia, and is important for the understanding of our object. Face to face with her own dread image and with her written name, the goddess could not attack the bearer of such an

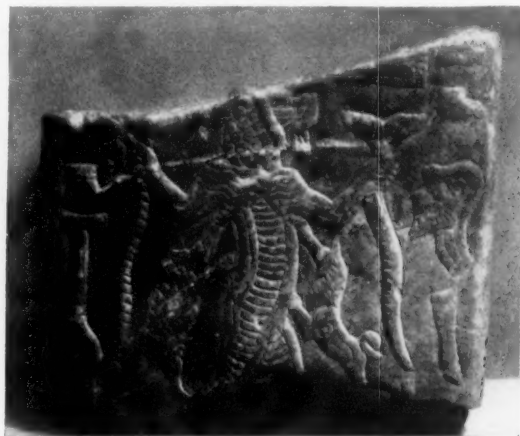


FIG. 1. LABARTU RELIEF IN THE METROPOLITAN MUSEUM



FIG. 2. REVERSE OF FIG. 1

<sup>1</sup>Acc. No. 86.11.2.

<sup>2</sup>Seal Cylinders and other Oriental Seals, by William Hayes Ward, p. 48.

amulet; or if she had attacked someone and such an amulet was laid on him, she had to flee in terror, or else enter into the

pig hanging on her breasts and a serpent in each hand. In the field are shown objects of sacrifice and a lamp, which plays



FIG. 3. RECONSTRUCTED RELIEF



FIG. 4. REVERSE OF FIG. 3

amulet, which was then burned or broken to pieces.<sup>3</sup>

The Museum tablet here described is of yellow alabaster (2½ in. [6.3 cm.] wide, 1½ in. [4.0 cm.] long, and ⅛ in. [1.4 cm.]

an important rôle in the ceremonies of the Babylonians and Assyrians, also a grotesque head, probably as *pars pro toto* for one of the seven "road-gods," also believed to be fever demons and closely connected

FIG. 5. LABARTU RELIEF IN  
BERLIN

FROM WEISSBACH, BABYLONISCHE MISCELLAN, P. 42



FIG. 6. RELIEF PUBLISHED BY LAYARD

FROM RECHERCHES SUR LE CULT DE VENUS, XVII, 1

thick) and must be dated in the time of Nebuchadnezzar (604-561 B. C.). On its face is a representation of Labartu, the terrible lion-headed demon, with a dog and a

<sup>3</sup>Cf. Myhrmann, *Die Labartu Texte*, *Zeitschrift für Assyriologie*, XVI, pp. 141 ff.

with Labartu. On the reverse is a magical formula in cuneiform characters of which only three lines and parts of a fourth are preserved; and above it remains of what probably were seven sickness demons (the lower parts of only four of the figures are

left). The top and bottom of the tablet are missing, but since we know similar reliefs it is possible to reconstruct it with a fair amount of certainty. The upper portion of the obverse (fig. 3) we can imagine as similar to the stone relief in the Berlin Museum (fig. 5). This object represents an incantation ceremony at the bed of one who has been attacked by Labartu. To the right and left are two priests, masked with the skins of fishes, who with the aid of two unmasked individuals are carrying out the magic ceremony. For the filling in of

incantation formula) are also found on two fine bronze reliefs in Paris (fig. 7) and an almost identical one in Constantinople.<sup>5</sup> The reverse of both is occupied by a lion-headed genius, whose head and paws project over the edge of the relief (fig. 8). The principal value of the relief in the Metropolitan Museum lies in its fine, clean workmanship, characteristic of the neo-Babylonian Empire.

After the fall of Nineveh in 606 B. C., above all during the reign of the able king



FIG. 7. LABARTU RELIEF  
IN PARIS

FROM DE CLERCQ, CATALOGUE MÉTHODIQUE, II, XXXIV

the lower part the choice is more difficult. The demon may have knelt or stood upon a ship or an animal. For the restoration here given we have used the relief published by Layard (fig. 6), substituting, however, a ship for an animal, since what appears to be the end of a prow is preserved on our relief.

In trying to restore the scene on the reverse side (fig. 4) we are helped by the two Paris reliefs.<sup>4</sup> Above, there is first the row of the seven demons and over it the symbols of a number of gods. Below, the magic formula must be imagined a few lines longer.

These four representations (without the

<sup>4</sup>Cf. Frank, *Babylonische Beschwörungsreliefs*, Relief G, and *Revue d'assyriologie*, XVIII, p. 161, pl. I.



FIG. 8. REVERSE OF FIG. 7

Nebuchadnezzar, Babylon experienced a new period of prosperity. Her art was borrowed from the Hammurabi period, the culmination of the old Babylonian Empire (about 2200-1926 B. C.), regarded as classical, but was also influenced by the Assyrian technique, as seen in the representation of the muscles. But this renaissance of Babylon was of only short duration. Already under the successor of Nebuchadnezzar her power began to wane, and in 538 B. C. she was overthrown by the onslaught of the Iranians under Cyrus. Politically Babylon never again became important. If Alexander the Great had lived longer she might perhaps again have seen better days. But her influence continued through the centuries, above all in astrol-

<sup>5</sup>De Clercq, *Catalogue méthodique*, II, XXXIV.

ogy. The wisdom of the Chaldeans and their magic and superstition played a great rôle up to the early Middle Ages, both in the Christian and in the Mohammedan world.

H. H. VON DER OSTEN.

### TEXTILES AS FURNISHINGS IN EARLY AMERICAN HOMES

One of the most interesting and fascinating among the problems which have confronted the Museum in the installation of its early American rooms and galleries in the new American Wing, the gift of Mr. and Mrs. Robert W. de Forest, which it is proposed to open on October 20, has been the selection and arrangement of textiles for use as furniture coverings, curtains, etc. The eight hundred pieces of silver made in this country during the seventeenth and eighteenth centuries, now on exhibition in Gallery 22, have demonstrated that there existed here a love of the beautiful and an appreciation of good craftsmanship which made possible the high order of development of the art of the silversmith which prevailed in this country almost from its very beginning; but no such demonstration of the use of textiles can possibly be made, as these early furnishings have of necessity long since disappeared. However, enough old fabrics have been obtained for a fairly good representation of the original textiles. These, used in our various period rooms according to historic precedent, can not but give an added charm and atmosphere.

Although the textile industry in its beginnings in America was largely confined to cloth spun and woven by Colonial women for purely utilitarian purposes, or wrought in their leisure hours for the embellishment of their homes after the fashion which existed in the Old World, a study of seventeenth- and eighteenth-century inventories and eighteenth-century newspapers and contemporary descriptions of early American homes convinces us that the same beautiful fabrics used in the decorations of the interiors of private homes in the Old World came to America in considerable quantities, and when used

as furnishings gave to many of the homes an elegance not consistent with the prevalent ideas of life in the early days of this country.

Turkey work<sup>1</sup> is noted as in general use from 1646 for cushions and general furniture coverings. That doughty old settler, Major-General Edward Gibbons, English by descent—merchant of Boston in 1629, major-general of militia 1649-51, and described by Johnson (1654) in his *Wonder-Working Providence of Sions Saviour* in New England as "a man of resolute spirit, bold as a Lion, being wholly tutored up in N. E. Discipline, very generous and forward to promote all military matters; his Forts are well contrived, and batteries strong, and in good repair"—left behind him in 1654 thirty-one cushions, of which eleven were window cushions, four damask, four velvet, two leather, and one Turkey work, "Raught" window cushions which appear from 1653 on were unquestionably of the needlework popularly called Charles II needlework.

Anne Hibbins, the third person executed for witchcraft (1656) during that strange psychological wave which at frequent intervals swept New England for over half a century, widow of a successful Boston merchant who had long been a deputy to the general court and was assistant at the hour of his death, beautified her home, besides her other furnishings, with "a green say<sup>2</sup> cushion, a violet pinckt cushion, a velvet (10s) and a wrought cushion with gold (5s), a wrought cupboard cloth, a green say valance, a green cupboard cloth with silk fringe, a green wrought do. with do., one wrought valliants, five painted calico curtains and valence, one cupboard cloth with fringe, and one wrought Holland cupboard cloth." The painted calico curtains referred to are those gorgeous fabrics from India, painted with the design of the tree of life, with its brilliant foliage and many-

<sup>1</sup> A home product in imitation of Oriental pile rugs, made by threading worsted yarns through a coarse cloth of open texture, then knotting and cutting.

<sup>2</sup> A cloth of fine texture, resembling serge; in the sixteenth century sometimes partly of silk, subsequently entirely of wool.

colored birds—a design copied by the Portuguese and English textile manufacturers which had great vogue in Europe and America during the seventeenth and eighteenth centuries. It is an interesting thought that Mistress Anne Hibbins was able to procure for the bed hangings of her Boston home painted calico, unquestionably of design and quality similar to that noted by Pepys in his Diary in 1663: "Bought my wife a chint, that is a painted Indian calico, for to line her new study."

Inventories of early New Englanders such as these, of which many exist, give us authority to use in our seventeenth-century rooms and top floor gallery velvets, damasks, plushes, camlets,<sup>3</sup> and fabrics of the Orient for hangings and chair, table, chest, and cupboard coverings as a proper accompaniment to the superb seventeenth-century furniture in the Bolles Collection, largely the product of New England cabinet-makers. They make it possible to visualize clearly the interiors of some of our early New England houses with their oak furnishings covered with beautiful fabrics, their chests, tables, and cupboards beautified with velvets and damask covers, upon which rested the magnificent plate wrought by our early silversmiths, scintillating in fire and candlelight, and reflecting the gorgeous colorings of the products of seventeenth-century looms and handiwork.

In the eighteenth century the constantly increasing trade with the Old World and West Indies brought greater and greater prosperity to the Colonies, and with it a corresponding increase in the luxury of living, as may be noted in the following description of the town of Boston contained in *The History of New England*, by David Neal (London, 1720):

"The Conversation of this Town is as polite as in most of the Cities and Towns of *England*; many of their Merchants having travell'd into *Europe*; and those that stay at home, having the Advantage of a free Education with Travellers; so that a gentleman from *London* could almost think him-

self at home in *Boston*, when he observes the numbers of People, their Houses, their Furniture, their Tables, their Dress and Conversation, which perhaps is as splendid and showy, as that of the most considerable Tradesmen in *London*."

The later inventories become more elaborate, and diaries, correspondence, and newspaper advertisements reveal the ever-growing use of fine textiles in the embellishment of the home. Painted and printed calicoes, linens, and muslins are freely noted; "glazed chince" was advertised in the Boston papers as early as 1712; "calicoes," "blew Linnen keutins," "India chints," and "says and serges," the preceding year. These, when used for window and bed curtains and chair coverings, could not fail to impart an aesthetic character to many a parlor and bedroom.

The appearance of textile printers and dyers from London, which was noted in the following advertisement of the Boston News Letter of April 28, 1712, enabled the women of the Colonies to enhance their work by a decorative quality:

"This is to give notice that there is lately arrived here from England *George Leason*, who with *Thomas Webber* of Boston, clothier, have set up a Callendar-Mill and Dye House in Cambridge-street, Boston, near the Bowling Green: where all gentlemen Merchants and others may have all sorts of Linnens, callicoes, stuffs or Silks Callendar'd: Prints all sorts of Linnenns; Dyes and Scowers all sorts of Silks, and other things and makes Buckram; and all on very reasonable Terms."

Meantime our trade with Portugal was large and the importation of French silks and stuffs into Boston grew to such an extent that it aroused in 1721 a protest from the merchants dealing in English goods. The cargoes of the rich prizes taken by our Colonial privateers, Spanish and French merchantmen, many of which were laden with the products of the looms of the Old World, also contributed to our New England furnishings.

Damask came into increasing use for curtains and furniture, a fashion which ran well through the century. Many bed hangings were very lavish. The will of

<sup>3</sup> A kind of stuff usually made by a mixture of silk and camel's hair; later on, made with wool and silk.



Mary Alexander of New York (dated 1756) leaves "to my daughter Elizabeth, wife of John Stevens of New Jersey, Merchant, £100 to purchase furniture for a bed" and among other legacies, "to my daughter, Catharine Parker, one dozen and four crimson Damask chairs and the Crimson damask window curtains . . . in the Blue and Gold Leather room."

John Adams, our first vice-president and second president, noted under date of Boston, January 16, 1766: "Dined at Mr. Nick Boylston's with the two Mr. Boylstons, Mr. Wm. Smith, Mr. Hallowell and their ladies—an elegant dinner indeed! Went over the house to view the furniture, which alone cost a thousand pounds sterling. A seat it is for a nobleman, a prince. The Turkey carpets, the painted hangings, the marble tables, the rich beds with their crimson damask curtains and counterpanes, the beautiful chimney clock, the spacious garden, are the most magnificent of any thing I have ever seen."

Many Colonial rooms were hung with fabrics. Upholsterers' advertisements in our papers give us both authority for the use of textiles on the walls and clues as to the fashions in drapery. Not the least interesting of these is one (quoted below) which first appeared in the *Pennsylvania Chronicle* of December 3, 1767, about the period of the building of our beautiful room from the Powel House in Philadelphia. It was about this time that Venetian blinds were being introduced into America. Window shades on rollers did not come into general use until well on into the next century.

"JOHN WEBSTER, Upholsterer, from London, Who Is Removed from Arch-street, to the corner shop, facing the London Coffee-House, in Front-street, for the better serving and conveniency of his good customers, begs leave to acquaint all ladies and gentlemen, and those who shall please to employ him in the upholstery business, that they may depend on having their work executed in the best and newest taste, such as, Sophias, couches, canopies and canopy-beds, French elbows, stools, chairs; rooms hung with paper, chintz, damask, or tapestry, &c. also the best and newest invented

Venetian sun-blinds for windows, on the best principles, stain'd to any colour, moves to any position so as to give different lights, screens from the scorching rays of the sun, draws a cool air in hot weather, draws up as a curtain, and prevents being over-loaded, and is the greatest preserver of furniture of any thing of the kind ever invented. As the said Webster has had the honour of working, with applause, for several of the nobility and gentry, both in England and Scotland, hopes he will meet with some small degree of encouragement amongst the benevolent of Philadelphia, as they may depend on being punctually and most reasonably served. . . ."

Genoa velvets were not uncommon, and among the various prizes for a very pretentious "Land, Plate and Goods" lottery freely advertised throughout the Colonies in 1765 were "some pieces of rich Italian and French silks." Green, blue, red, and yellow rooms in which the furniture coverings matched the hangings became a prevailing fashion. The advertisement of the teaching of needlework in all its varieties leads to the belief that the needlepoint found on so much of the English furniture must also have graced some of our Colonial walnut and mahogany.

Among the minor textiles, calimancoes<sup>1</sup> of various colors appear in the inventories as being used for chair coverings. "Red, blue and purple Copper plate furniture calicoes and chintz furniture" were advertised by Richard Bancker in the *New York Gazette* of April 18, 1765. The same paper on February 18, 1768, noted the importation by Erasmus Williams of "a great variety of purple and fancy calicoes and cottons, chintzes, and plated furniture cotton of all prices, and Saxon blue, green, yellow, scarlet and crimson furniture checks."

The following advertisement in the *New York Gazette* of April 25, 1774, tells of the riot of color which must have been shown in many a Colonial living room: "Woodward and Kip . . . will dispose

<sup>1</sup>A woolen stuff of Flanders, glossy on the surface, woven with a satin twill, and checkered in the warp, so that the checks are seen on one side only.



of at their store near the Fly Market superfluous broadcloths with ratinets to match, Double purple ground calicoes 18 yards, Fine ditto 12 yards, Fine laylock and fancy calicoes, Red, blue and purple fine copperplate ditto. Laylock, lutestring, light figured, fancy, shell, pompadour<sup>5</sup> and french ground fine chintzes. Red, blue and purple copperplate linens. Purple blue and red copperplate furniture calicoes. Blue red and purple furniture bindings. Black, blue, brown, Saxon green, pea green, yellow, crimson, garnet, pink and purple moreens."<sup>6</sup>

Haircloth, "flowered horsehair," "fancy haircloth" came into use in the middle of the century. Its fine quality is endorsed in a letter (1765) of Mrs. Benjamin Franklin's to her husband, then in London: "The chairs are plain horsehair and look as well as Paduasoy."<sup>6</sup>

Many homes of the period of the early republic were lavishly furnished. In the Smithsonian Institution at Washington are on exhibition fragments of the beautiful yellow damask curtains which Martha Washington selected for the first presidential mansion in New York. In *The Journal of an Excursion to the United States of America in the Summer of 1794*, Henry Wansey noted: "I dined this day with Mr. Bingham [in Philadelphia], to whom I had a letter of introduction. I found a magnificent house and gardens in the best English style, with elegant and even superb furniture. The chairs of the drawing room were from Seddon's in London, of the newest taste; the back in the form of a lyre, with festoons of crimson and yellow silk. The curtains of the room a festoon of the same. The carpet one of Moore's most expensive patterns. The room was papered in the French taste, after the style of the Vatican at Rome."

It is not within the province of this note to tell the whole story of the use of fabrics

<sup>5</sup>Designating a pattern consisting of sprigs of flowers in pink and blue scattered on a white ground.

<sup>6</sup>A stout woolen or woolen and cotton material, either plain or watered, used for curtains, etc.

<sup>7</sup>A strong corded or grosgrain silk fabric.

in this country; possibly enough information has been given to demonstrate that color and beautiful fabrics played an important part in interior decoration of the homes of many of those by whose efforts our country was developed and our republic founded.

R. T. H. H.

## HANS BALDUNG GRIEN

Among the more definitely circumscribed groups of prints and illustrated books now in the Print Room there are several which have been acquired piece by piece in such manner that no one item by itself has seemed to warrant special mention in the *BULLETIN*. A number of these little groups, however, are now beginning to be, if neither complete nor even fully representative, at least ample enough to serve some of the student's purposes. It is proposed, therefore, from time to time to call attention to one or another of these groups in the *BULLETIN* as though each of them had recently been acquired en bloc.

Not the least interesting of these lots of prints is that composed of woodcuts and book illustrations by Hans Baldung Grien. The collection contains, mounted on mats, fifty-two impressions from forty-three blocks, and, in addition, as illustrations in books, impressions from forty-five more blocks. Among the mounted impressions are thirty-eight of the eighty single-sheet woodcuts by Baldung that have been listed.

One of the most curious and unexpected results of the introduction of photography and the "processes" based upon it is the rewriting of the history of art, and as incidental to that the revaluation of works of art of all periods. It is thanks to this that a number of the German graphic artists of the Renaissance, who in former years were little mentioned, have been gradually assuming more importance in the eyes of both historians and connoisseurs, and that several of them are by way of being recognized as among the best men of their time. Not the least of the artists thus brought to light in large part by the friendly offices of the camera is Hans Baldung Grien, the Strassburger who spent a number of the most

impressionable years of his life working in close correspondence with Dürer.

It is, of course, foolish to try to give ratings to the artists of an epoch, it sounds so much like the jargon on 'change, "mid-dling upland" and "fresh gathered firsts," for at the most all that a critic can do is to point out how the artists resemble and differ from one another—but at the same time, just as it is certain that Dürer and Holbein were the only German print makers of their time to achieve fame beyond the borders of their country and greatly to influence men in other lands, so there can be little doubt that among the Germans of local reputation the finest expression of the German Thing has to be sought for in the work of Baldung and Altdorfer. Cranach, naturally, because of his connection with the court of Saxony and his rôle as portrait painter to the actors in the Lutheran drama, is better known; but, if one disregards the historic and sentimental interest which illuminates his work, it may be seriously questioned whether it would occupy quite the place in men's minds that it does. Burgkmair, the accomplished draughtsman-in-ordinary of the Imperial court, was more than a little on the cosmetic, sartorial side of

things, a region in which, if it be permitted to commit a sort of artistic *lèse majesté*, he was on more than one occasion accompanied by no less a person than Dürer himself. Weiditz was a delightful chronicler of the life about him, and, although on occasion a very skilful composer, he was never able to lay aside his easy-going, journalistic manner—which almost rendered impossible the expression of any emotional tendencies he may have had. Of

the others there is little enough to say because, although they were often charming and, at least so far as Barthel Beham is concerned, at times betrayed a note of true emotion, in the long run their work was frankly and obviously a rehandling of other men's ideas. They were epigones in the fullest sense.



ADAM AND EVE  
BY HANS BALDUNG

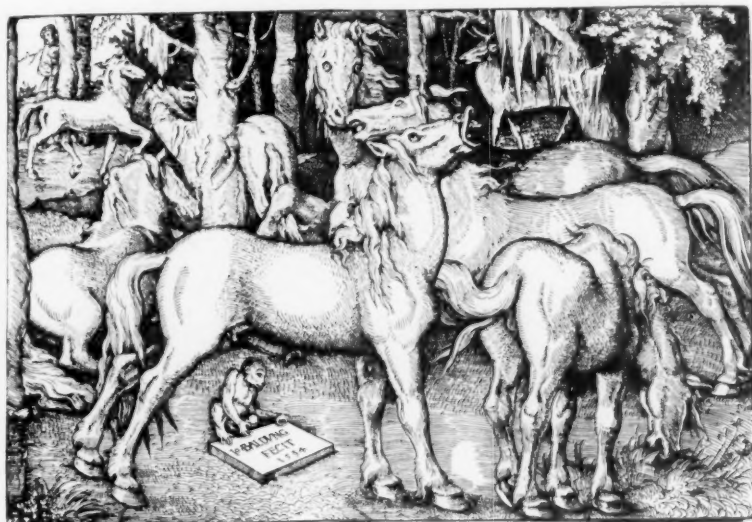
Perhaps the best and quickest way, even if not the most accurate, in which to point out the particular qualities of Baldung and Altdorfer as compared with Dürer and Holbein, is to say that while the latter were serene and even classic in feeling, the others were highly emotional and quite romantic. But where Altdorfer's romanticism is lyric and happy and marked by few evidences of moodiness, that of Baldung is permeated by much the same strain of overwrought intensity that characterizes the painting of Grunewald. In his earliest prints the influence of Dürer, who was five years older than he, is obvious, so obvious that a number of the blocks, having been garnished with the A D, were classified by the authorities, until comparatively recent years, among the doubtful works of that master. The work of Baldung's middle period, however, is fully under the spell of the great artist of the

Isenheimer altarpiece, and, although at the end he had perhaps taken something from Cranach, it was that emotional influence which more than any other gave him his peculiarly personal note.

While not a great draughtsman in the same sense as Dürer and Holbein, and eminently lacking the absorbing interest in the normal shapes of things which is so strongly displayed in their work, Baldung carried to his task an imaginative ardor and a

savage expressiveness which they both would have been richer for the possession of. It would be hard to believe that any of the learned Dürer's prints ever got him very much excited, or that the cool photographic eye and perfect self-mastery of Holbein ever let emotion run away with him, even for a minute. Inevitably those two were checked and controlled by their accurate, scientific knowledge and their desire above all that what they drew should be visually and conventionally true. Some-

weakness by some) enabled him to achieve some doubly precious qualities which were denied to them. Just because of this, he on occasion, as in his prints of the Wild Horses and the Sleeping Stable Boy, produced an effect of immediate reality which is not to be matched even in their most accomplished prints, of that reality which comes from emotion as much as from mere sharp sight and absolute manual skill. And so it comes that on turning from Baldung's successful prints we carry with us a keen sense of the



SEVEN HORSES BY HANS BALDUNG

how one always feels that their prints, no matter how miraculously carried out, were never quite free from consciousness of the fact that after all they were "jobs" and that they must appeal to a wide audience—for both were obviously thrifty men, of thought and endeavor as well as of hard cash. With Baldung it is different, and his work varies greatly in quality, as though on occasion he allowed himself to become so emotionalized by his subject matter that his handling of it became an expression of his mood rather than of his abstract knowledge and his eye to the market. And even though he be not the great man that was Dürer or Holbein and not endowed with the same marvelous skill, this ability to let himself go (even though it be considered a

thing he was telling us about, where all too often, if we are frank with ourselves, we leave the Dürers and the Holbeins with a keener sense of the virtuosity of the artist. Once in a while, however, Baldung produced a passage of the greatest technical beauty and accomplishment, such, for example, as the tree trunk and the hanging vines in the *Witches' Sabbath*, in which he combined black lines on a white ground and white lines on a black ground—a feat of virtuosity in the handling of the medium which stands almost by itself in the history of the German woodcut—so that it is not to be taken that he was in any way technically incompetent.

It is perhaps just this combination of qualities, of things which show a certain

lack of balance, the letting himself go, the emotionalizing, the frequent carelessness, and the occasional tour de force, which prevented Baldung from taking the place which potentially might have been his. He wasn't a man who could be depended upon (as frequently happens to men who think for themselves and not in terms of the commonplace), and each of his prints has to be taken on its own merits—a trait as dangerous to fame in artistry as it is in ordinary conduct, because it commits the inexcusable sin of not being pigeonholeable. Nevertheless, his note is one that could have been ill spared, for such woodcuts as the little Saint Sebastian, the Adam and Eve, the Body of Christ Carried to Heaven by Angels, and the Conversion of Paul, have in them a note of personal implication

which is almost unique in German prints, while the large chiaroscuro of the Witches' Sabbath, the Sleeping Stable Boy, and the Seven Horses show an equally characteristic intensity. It would not be hard to imagine, if the world were more given to introspection than it is, a state of opinion in which these prints and the others like them would be more highly valued than even the Dürers, which in comparison are eminently cool-blooded and objective. But luckily for the world at large it is not very emotional and it is surprisingly objective, so it is not to be expected that any such reversal of opinion will ever happen. At the same time, however, there will always be a group of odd bodies to whom these nonconforming prints will appeal with peculiar force.

W. M. I., Jr.

## ACCESSIONS AND NOTES

**THE STAFF.** Arthur McComb, Assistant in the Department of Decorative Arts, resigned on May 15, for further study at Harvard College and abroad.

**MEMBERSHIP.** At a meeting of the Board of Trustees, held May 19, 1924, the following persons, having qualified, were elected in their respective classes:

**FELLOW FOR LIFE,** Harrison Williams.

**SUSTAINING MEMBERS,** Mrs. Henry Clinton Backus, Mrs. Earl Biscoe, Mrs. F. R. Bissell, Mrs. Horace Westlake Frink.

**ANNUAL MEMBERS** were elected to the number of 144.

**SUMMER ADDRESSES.** In order to facilitate the prompt delivery of mail, it is earnestly requested that the Secretary be notified of recent changes in address. It is also urged that every member of the Museum and subscriber to the BULLETIN kindly send to the Secretary of the Museum a postal card, stating to what address the summer issues of the BULLETIN should be sent and how many numbers this change of address will affect, that the correct mailing list for the summer season may be prepared.

**THE NEW YORK TRAINING SCHOOL FOR TEACHERS.** From June 13 to June 19 the work of the student teachers of the New York Training School for Teachers in Miss Ethelwyn C. Bradish's classes, conducted at the Museum, will be shown in Class Room C. This exhibition was opened on June 12 with a reception, when the Museum educational staff enjoyed the opportunity of meeting the faculty and seniors of the school.

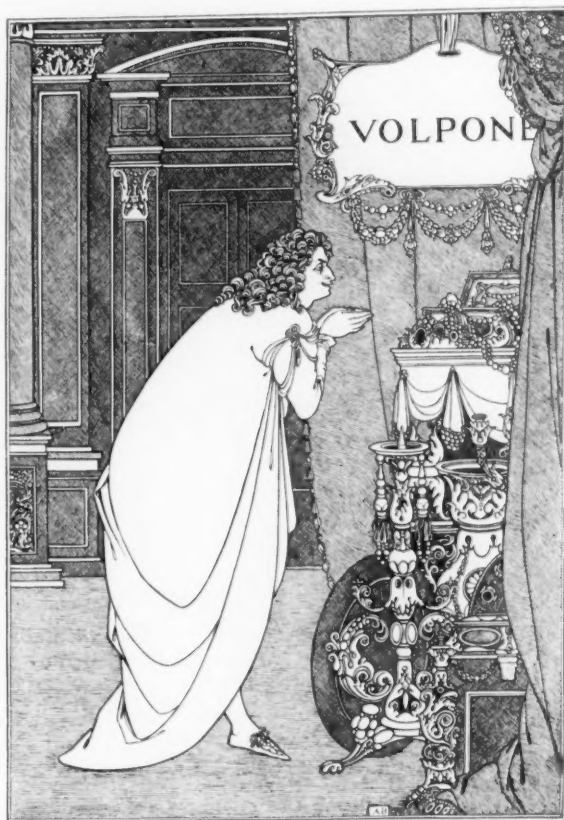
**EXHIBITION OF CHINESE PRINTS.** In Room H 11 of the Department of Far Eastern Art an exhibition has been arranged of prints chosen from the collection lately acquired. On the walls are landscapes and designs for fans from the first edition of the Mustard Seed Garden publication of 1677; a larger and earlier print illustrating the last three months of the year; and two very early black and white prints—Buddhistic ex votos found in the walled-up library of Tun Huang, one dated 947 and the other of about the same period, at least from before the year 1000 when the library was closed up.

In the cases are shown some early illus-

trated Chinese books and later editions of the Mustard Seed Garden and Ten Bamboo Hall publications, which afford an occasion for comparison between the early and later editions.

A LOAN OF DRAWINGS. Over one hundred modern drawings have been lent to the

The comparatively large sheet celebrating Wagner's *Götterdämmerung* illustrates the beginnings of Beardsley's brief career and bears testimony to his early dependence upon his patron, Burne-Jones. In the exquisite portraits of favorite singers in the rôles of Tristan and Isolde he already gives fuller promise of the consummate mastery



FRONTISPIECE OF VOLPONE BY AUBREY BEARDSLEY

Museum by A. E. Gallatin, whose interest in the Museum collection was evidenced a few months ago by a gift of eighteen drawings by modern artists. Forty-five European drawings from among the present loan have now been placed on exhibition in Gallery 25, together with a selection from the Museum's own portfolios.

Among Mr. Gallatin's drawings now being shown none are more noteworthy than the group of Aubrey Beardsley's work.

of line for which he has become celebrated. Sir Launcelot and the Witch Hellawes is a splendid illustrated page with decorative border design for the *Morte d'Arthur*. The real Beardsley is revealed in the illustration for the Comedy Ballet of Marionettes, one of the Yellow Book drawings, and in the *Et in Arcadia Ego* with their piquant composition, their exquisite detail, and their very un-British sophistication—their searching after some sensation new and



choice, subtle with a fascination perhaps not entirely healthy. The frontispiece of *Volpone*, which Beardsley drew in 1898, the year of his death, is one of his most stylish drawings. It has in it the technical severity of a seventeenth-century portrait engraving. This and the cover design for the *Life and Times of Mme. du Barry* show the charm which the French rococo had come to exert over the young artist and the astonishingly fantastic and yet logical liberties which he took with it.

Among the other drawings included in the loan exhibition should be mentioned three of Max Beerbohm's witty caricatures, seven brilliant drawings by Forain, and fine examples by Steinlen, Manet, Guys, Rops, Conder, Renoir, Cézanne, Hermine David, and others.

The American drawings lent by Mr. Gallatin, which will be shown later in the year, include several works each by Whistler, Glackens, Sloan, Marin, and Demuth.

H. B. W.

**THE ARTS OF THE BOOK.<sup>1</sup>** The story of the book, especially in connection with its embellishment, from the vellum tablets used as memoranda and the codices of the first century to the end of the nineteenth century, is given briefly by William M. Ivins, Jr., in an illustrated Guide to the Exhibition of the Arts of the Book which takes the place of the usual catalogue as more helpful to the visitor who may not be familiar with the material of this most remarkable exhibition, which continues on view in the Gallery of Special Exhibitions through September 14. The Guide discusses in turn Illuminated Manuscripts, Printed Books, and Bindings, the three sections into which the exhibit is divided. It is illustrated by fifty full-page reproductions of the volumes shown and contains also a list of important dates in the history of the subject.

**ELEMENTARY AND JUNIOR HIGH SCHOOL TEACHERS.** On May 27 occurred the

<sup>1</sup>A Guide to an Exhibition of the Arts of the Book, by W. M. Ivins, Jr. xiii (i), 97 pp. 50 ill. Octavo. New York, 1924. Price, \$1.00.

final meeting for this school year of the Elementary and Junior High School Teachers with Miss Chandler, in the course of talks to demonstrate the availability of Museum material and its application in teaching. On this day members of the Museum staff had the pleasure of entertaining this representative group of public school teachers at tea, and with them Frank W. Collins, Director of Drawing in the Elementary Schools, and Dr. Edward W. Stitt, Associate Superintendent.

**FIFTY BOOKS OF 1924.** It is a pleasure to report an honor that has recently been accorded to the Museum publications through the inclusion by the jury of award of The American Institute of Graphic Arts in its Exhibition of Fifty Books of 1924 of two of the books issued during the past year by the Museum: *The Tomb of Puyemrê at Thebes*, the second and third volumes of the Tytus Memorial Series; and *The Daily Life of the Greeks and Romans*, one of the Museum handbooks. Both of these books were printed at The Gilliss Press and under the personal supervision of Walter Gilliss. For the former, the color plates and line plates were made in England, the photogravures in America; for the latter, the cover, headbands, and tailpieces were drawn by Edward B. Edwards. In the earlier exhibition, *Fifty Books of 1923*, the Museum was represented by one volume, the *Handbook to the Classical Collection*.

In the selection, the art and craft of good bookmaking and of the printed word, rather than literary excellence, was the basis of choice, the aim being by the fifty books chosen to give a fair portrayal of our present tastes and accomplishment in the physical properties of the printed book. By sending this exhibition on tour throughout the country, The American Institute of Graphic Arts hopes to inspire and encourage a greater popular interest in and appreciation of those elements that contribute to the making of better books and the improvement of other forms of letterpress printing.



# LIST OF ACCESSIONS AND LOANS

MAY, 1924

CLASS	OBJECT	SOURCE
ANTIQUITIES—EGYPTIAN	*Scarabs (23) of various materials; faience amulet, stone plaque, and glass bead,—modern forgeries (?) . . . . .	Anonymous Gift.
	*Carnelian amulet, XII dyn.; carnelian amulet, steatite seal, XII-XVIII dyn.; faience amulets (2), stone seal, glazed steatite seal, XVIII dyn.; faience plaque, carnelian earring, XVIII-XX dyn.; stone plaque, XX-XXVI dyn.; faience amulet, XX-XXX dyn.; glazed steatite amulet, XXVI-XXX dyn.; stone pendant, provenance unknown . . . . .	Gift of Columbia University (from the Estate of Amos F. Eno).
CERAMICS . . . . .	*Bowls (2), pottery and stoneware, Chinese, Sung dyn. (960-1280) . . . . .	Purchase
	*Porcelains (191), Chinese, Ming, K'ang-hsi, Yung-cheng, and Ch'ien-lung periods, XIV-XVIII cent.; jardinière, bowl, panels (4), medallions (8), plaques (2), all by Wedgwood; medallions (4), by Tassie, English, XVIII-XIX cent. . . . .	Bequest of Mary Clark Thompson.
CLOCKS, WATCHES, ETC.	†Calendar with sun-dial, in form of a watch; egg watch,—German, XVII cent. . . . .	Gift of Prof. Brander Matthews.
	*Clock, gilt-bronze, by Sotiau, Paris, Louis XIV period; watch, gold, by L'Épine, Paris; watch, gold, Empire period,—French . . . . .	Bequest of Mary Clark Thompson.
CRYSTALS, JADES, ETC. . . . .	*Pendent ornament and sword pommel, gray jade, Han dyn. (206 B. C.—220 A. D.); ornament in shape of a peach, jade (?), T'ang dyn. (618-906),—Chinese . . . . .	Purchase.
	*Pieces (54), in crystal, nephrite, jade, amber, agate, quartz, tourmaline, and jadeite, Chinese, K'ang-hsi period, Ch'ien-lung period, and Indian, XIX cent. . . . .	Bequest of Mary Clark Thompson.
ENAMELS . . . . .	*Snuff-boxes (3), scent-bottles (6), étuis (4), needle cases (3), thimble case, Battersea enamel, English, XVIII cent.; Peking enamels (172), Chinese, XVIII-XIX cent. . . . .	Bequest of Mary Clark Thompson.
FANS . . . . .	*Fan mount, Italian, XVIII cent.; fans (35), French, Spanish, Dutch, and Italian, XVIII-XIX cent. . . . .	Bequest of Mary Clark Thompson.

\*Not yet placed on exhibition.

†Recent Accessions]Room (Floor I, Room 8).

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
GLASS.....	*Ornaments (2), blue glass, Chinese, T'ang dyn. (618-906).....	Purchase.
IVORIES.....	*Figure, Longevity Holding a Peach, Chinese, K'ang-hsi period (1662-1722); string of beads (12), carved, Japanese, XIX cent.; statuettes (10), plaques (3), panel, bust, crucifix, and covered cup, all ivory, French and Flemish, XVI-XVIII cent. ....	Bequest of Mary Clark Thompson.
JEWELRY.....	*Bodkin holders (3), gold, French, XVIII cent. ....	Bequest of Mary Clark Thompson.
METALWORK.....	†Altar table, sacrificial vessels (12), spoons (6), and ladle, all bronze, Chou period (1122-256 B. C.); *ornaments (8) and clasp, bronze; sleeve-weight, gilt-bronze, Six Dynasties (265-618); ornaments (4), bronze, T'ang dyn. (618-906).—Chinese †Silver bowl, maker, Jacob Boelen, American, late XVII cent. ....	Purchase. Gift of Miss Margaret S. Remsen.
MINIATURES.....	*Miniatures (41), snuff-boxes (2), and a panel in Vernis Martin with four portraits, by Becker, Boilly, Bone, Boni, Clouet (?), Comte, Cosway, Dixon, Engleheart, Hoskins (?), Lens, Plimer, Sentf, Smart, Stuart, Mrs. Wood; English, French, Austrian, German, and American, XVI-XIX cent. ....	Bequest of Mary Clark Thompson.
MISCELLANEOUS.....	*Samples (3) of wall coverings of painted canvas, Dutch, XVIII cent. ....	Gift of Jhr. Six van Hillegom.
PAINTINGS.....	*Painting (fan), Birds on Flowering Plum Branches and Bamboo, Chinese, Ch'ien-lung period (1736-1795); Portrait of Miss Walker, by John Opie, English, 1761-1807; Head of a Young Woman, by Vigée Lebrun, French, 1755-1842 ....  *Altarpiece: Madonna and Child, St. Sylvester, and St. Benedict, by Segna di Bonaventura, Italian, XIV cent.; portrait of Mrs. Sylvanus Bourne, by John Singleton Copley, 1737-1815; †watercolor, The False Front, by Charles Burchfield, contemporary,—American. ....	Bequest of Mary Clark Thompson.  Purchase.
SCULPTURE.....	†Bronze bust, An American Soldier, by Jacob Epstein, American, contemporary	Purchase.
TEXTILES.....	†Piece of gold brocade on blue ground, Persian, XVI cent. ....	Gift of V. Everit Macy.
WOODWORK AND FURNITURE.....	†Bed, period of Charles II, XVII cent.; *mirror, Kent style, 1725-1730; Chipendale library table, card table, and tripod table, 1750-1770; Adam wine cooler, 1770-1780; Adam-Hepplewhite side-table, abt. 1780,—all mahogany; carved gilt wood candlesticks (2), middle of XVIII cent.,—English. ....	Purchase.

\*Not yet placed on exhibition.

†Recent Accessions Room (Floor I, Room 8).

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
ANTIQUITIES—EGYPTIAN (Eighth Egyptian Room)	Inscribed gold ring of Piankhi, XXIV dyn.	Anonymous Loan.
ARMS AND ARMOR . . . . . (Wing H, Room 6)	Sword guards (10) and pieces (4) of sword furniture, Japanese, XVIII–XIX cent.	Lent by E. G. Kennedy.
CERAMICS . . . . . (Floor II, Room 5)	Bowl, Chun yao, and jar, Tzu chou, Sung dyn. (960–1280); bowl, Hsüan-tê, Ming dyn.,—Chinese. . . . .	Lent by Lucius Allen Lewis.
CLOCKS, WATCHES, ETC. . . . .	*Tall clock, maker, Asahel Cheney, Ameri- can (Hartford), XVIII cent. . . . .	Lent by Francis P. Garvan.
CRYSTALS, JADES, ETC. . . . . (Wing E, Room 9)	Hatchets (4) and Pi (2), jade, Chinese, Han dyn. (206 B. C.–220 A. D). . . . .	Lent by Grenville Lindall Winthrop.
GLASS . . . . .	*Lamps (3) and hurricane shades (3), American, late XVIII cent. . . . .	Lent by Francis P. Garvan.
METALWORK . . . . . (Wing H, Room 13)	Silver snuffer's tray, makers, Charles Aldridge and Henry Green, English (London), date 1777. . . . .	Lent by Hon. A. T. Clear- water.
PAINTINGS . . . . . (Floor II, Room 21) (Floor II, Room 16)	Interior, by Edgard Degas, French, 1834– 1917. . . . . Portrait of William Bayard, by Gilbert Stuart, American, 1755–1828 . . . . .	Lent by Harris Whittemore. Lent by Howard Townsend.
WOODWORK AND FURNI- TURE . . . . .	*Secretary, desk tables (2), side-chairs (11), armchairs (4), window boards (4), wing chair, American, late XVIII– early XIX cent.; Sheraton side-chair, English, XVIII cent. . . . . *Mirror, mahogany and gilt, American, XVIII cent. . . . .	Lent by Francis P. Garvan. Lent by Mrs. Luke Vincent Lockwood.

## DONORS OF BOOKS, PRINTS, ETC.

### THE LIBRARY

Edward D. Adams  
 Frances and Mary Allen  
 Joseph Breck  
 Frick Art Reference Library  
 Estate of James Parton Haney  
 Prof. Allan G. Marquand  
 Lawrence Park  
 Mrs. William H. Zinn

### DEPT. OF PRINTS

Miss Mary Bonner  
 Carl J. Ulmann

### LENDING COLLECTIONS

Huger Elliott  
 George D. Pratt  
 Dudley Crafts Watson

\*Not yet placed on exhibition.

# THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

PUBLISHED MONTHLY UNDER THE DIRECTION OF THE SECRETARY OF THE METROPOLITAN MUSEUM OF ART, FIFTH AVENUE AND EIGHTY-SECOND STREET, NEW YORK, N. Y. SUBSCRIPTION PRICE, TWO DOLLARS A YEAR, SINGLE COPIES TWENTY CENTS. SENT TO ALL MEMBERS OF THE MUSEUM WITHOUT CHARGE.

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## MEMBERSHIP

BENEFACTORS, who contribute or devise	\$50,000
FELLOWS IN PERPETUITY, who contribute	5,000
FELLOWS FOR LIFE, who contribute	1,000
CONTRIBUTING MEMBERS, who pay annually	250
FELLOWSHIP MEMBERS, who pay annually	100
SUSTAINING MEMBERS, who pay annually	25
ANNUAL MEMBERS, who pay annually	10

PRIVILEGES—All members are entitled to the following privileges:

A ticket admitting the member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

An invitation to any general reception or private view given by the Trustees at the Museum for members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Sustaining, Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, address the Secretary.

## ADMISSION

The Museum is open daily from 10 a.m. to 5 p.m. (Sunday from 1 p.m. to 6 p.m.); Saturday until 6 p.m.

On Monday and Friday an admission fee of 25 cents is charged to all except members and holders of complimentary tickets.

Members are admitted on pay days on presentation of their tickets. Persons holding members' complimentary tickets are entitled to one admittance on a pay day.

## MUSEUM INSTRUCTORS

Visitors desiring special direction or assistance in studying the collections of the Museum may secure the services of members of the staff on application to the Secretary. An appointment should preferably be made in advance.

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of \$1 an hour is made with an additional fee of 25 cents for each person in a group exceeding four in number.

## PRIVILEGES TO STUDENTS

For special privileges extended to teachers, pupils, and art students; and for use of the Library, classrooms, study rooms, lending collections, and collections in the Museum, see special leaflet.

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. For further information, see special leaflet.

## PUBLICATIONS

CATALOGUES published by the Museum, PHOTOGRAPHS of all objects belonging to the Museum, COLOR PRINTS, ETCHINGS, and CASTS are on sale at the Fifth Avenue entrance. Lists will be sent on application. Orders by mail may be addressed to the Secretary.

## CAFETERIA

A cafeteria located in the basement in the northwest corner of the main building is open on week-days from 12 m. to 4:55 p. m.

FOR SALE AT THE FIFTH AVENUE ENTRANCE TO THE MUSEUM